DOCUMENT RESUME

ED 276 973 CS 008 612

TITLE	How To Prepare Materials for New Literates.
INSTITUTION	International Reading Association, Newark, Del.
REPORT NO	ISBN-0-87207-893-0
PUB DATE	86
NOTE	67p.
AVAILABLE FROM	International Reading Association, 800 Barksdale Rd., PO Box 8139, Newark, DE 19714-8139 (#893, $5.00 member, $7.00 nonmember).
PUB TYPE	Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	Adult Basic Education; *Adult Literacy; Functional Literacy; Instructional Material Evaluation; *Instructional Materials; *Literacy; *Material Development; *Production Techniques; Reading Materials
IDENTIFIERS	*New Literates

ABSTRACT

Designed to help educators prepare materials for newly literate individuals, this guidebook is comprised of four chapters. The first two chapters provide background material explaining the needs and requirements of newly literate people. Chapter 1 characterizes "post-literacy" materials and services and discusses the role of the post-literacy facilitator in working with the community and with outside institutions. Chapter 2 details how new literates can, through participatory research, work with educators to define their needs and to use the literacy skills that they have achieved. The remaining two chapters provide specific advice for the new writer, editor, or publisher. These chapters explain the technical aspects of turning ideas into print and suggest ways of determining the success of the printed materials that result. Specifically, chapte 3 discusses: (1) the production of a bulletin board, a local newspaper, and books; (2) the design of printed materials; and (3) print production in general. Chapter 4 provides some questions to be used by educators in evaluating the success of three types of materials produced for new literates: hand-lettered notices, community newspapers, and books. Answers to these questions are intended to help educators improve both the quality of future products and readers' use and enjoyment of their new skill. Figures and line drawings illustrate the text. (JD)

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HOW TO PREPARE MATERIALS FOR NEW LITERATES

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Prepared with the assistance of Unesco and with the cooperation of the Organization of American States

ISBN 0-87207-893-0

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Acknowledgments

We gratefully acknowledge the cooperation of the following organizations and individuals.

Centro Regional de Educación de Adultos y Alfabetización Funcional para América Latina, CREFAL (Regional Center for Adult Education and Functional Literacy in Latin America)

Proyecto Multinacional de Educación Integrada de Adultos "Alberto Masferrer," PREDE OEA (Multinational Project on Integrated Adult Education "Albert Masferrer," Organization of American States)

Dolores Rico Oliver, Barcelona, Spain

Antonio Mingote, Barcelona, Spain

Gestetner Corporation, Yonkers, New York

Arthur Gilette, Unesco, Division of Primary Education, Literacy and Adult Education and Education in Rural Areas, Paris, France

International Council of Adult Education, Toronto, Ontario, Canada

Edward Ulzen, African Association for Literacy and Adult Education, Nairobi, Kenya

Introduction

This is a book which has already proven its worth. The first edition, published in Spanish in 1982, *Como Crear Materiales Para Neo-Lectores*, has been well received and well used in Latin and South America. Our hope is that now two new editions, published in English and French, will be just as well read and used throughout Africa and Asia. This book – whether in Spanish, English, or French – is written for the person who is reading it now. But also, it is written for those who in time will be new readers – new readers who will read books written particularly for them, new readers who will become acquainted with the wonders and the rights of the literate.

The book began, in its Spanish edition, when Arturo Ornelas, a young Mexican who had been a literacy worker first in Africa and later in various countries of Central and South America, expressed his concern about the dearth of reading materials which were available to the millions of newly literate men and women in the programs he knew first hand. He spoke about this concern to several staff members at the International Reading Association and the Organization of American States, and soon the first edition was begun. Its value was seen by the Literacy Division of Unesco, which provided support funds. The success of the first Spanish edition led to thought of editions in French and English, and again the Literacy Division of Unesco saw the value and provided support funds.

Many people have contributed to the development of this book, through three editions. Some authored the text, some gave cultural, artistic, or technical advice, some edited, translated or gave language advice, some critiqued, some coordinated the project through various phases of each edition, and some produced the book. Certainly, at least some of the many who contributed must be recognized here.

I thank those who authored and contributed to the text: Arturo Ornelas, Susan Benson, Claudia Casey, Lloyd Kline, Ralph Staiger. I thank those who gave language advice and helped with translations: Patricia Ornelas, Elizabeth Donato, Alicia Astorga, Donna Staats, Lourdes McLaughlin, Caridad Inda, Edward Ulzen, Claudia Casey, Evie Basista. I thank those who contributed illustrations, advice about illustrations, and design: Gestetner Corporation (Yonkers, New York), Dolores Rico Oliver, Antonio Mingote, Africa Association for Literacy and Adult Education (Nairobi, Kenya), International Council of Adult Education (Toronto, Ontario, Canada), Alfredo and Mary Ann Beron, Larry Husfelt. I thank those who helped coordinate the development of various editions of the book: Claudia Casey, Susan Benson, Kathy Le Grand Weiner. And finally, I thank the staff of the International Reading Association who moved the book through the editing and production stages, especially Prudence Blades, Deborah George, and Mauro Di Reda.

The book has four chapters, with this organization. Chapters 1 and 2 provide background; they explain the needs and requirements of newly literate people. Chapters 3 and 4 provide specific advice for the new writer, the new editor, or the new publisher. These chapters explain the technical aspects of turning ideas into print, then suggest ways of determining the success of the printed materials which result.

How to Prepare Materials for New Literates is a book filled with ideas, a sourcebook to be consulted at various times for various purposes. May it be useful to each reader, as a tool to help others throughout the world become readers, too.

Jennifer A. Stevenson
Director of Publications
International Reading Association
May 1986

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The best effect of any book is that it excites the reader to self-activity.

—Thomas Carlyle

1 Working with Others

Every year millions of adults learn how to read. Every year hundreds of thousands forget how to read because there are few post-literacy materials and few services to help the new readers use their skills.

What characterizes post-literacy materials? Post-literacy materials are at a higher reading level than the simple texts used to teach reading, but easier to read than the daily newspapers. They are usually designed to be used by the reader alone – without the teacher. They are necessary because the new reader is seldom able to read easily most magazines, newspapers, or other printed works that are for sale. To practice his new skill and improve it, he will need a variety of materials at his reading level to use independently for enjoyment, self-education, or to answer some immediate problem, such as about his family's health, his livestock, or his house.

What are post-literacy services? They are those which create an ambience for reading in the community: They help the individual who is not used to using reading and writing to incorporate these skills into his life; they involve the community institutions (technical, cultural, health, housing, for example) in making the transition from serving illiterates to working with a literate and, hopefully, more communicative and active population. They are interdisciplinary and support all aspects of community life.

Why is so much effort made to achieve literacy and so little done to maintain it? Teaching adults to read is relatively easy. It does not have to involve a lot of teachers, few reading materials are required, and it can be done in a relatively short time.

To maintain the ability to read and to make the transition from new reader to full reader is more complicated. It cannot be accomplished by any one group. It requires a lot of easy-to-read materials on a broad range of subjects created not only by the daily press, commercial and government publishers and the institutions that serve the community, but also by the new readers themselves. New literates forget how to read quickly if they do not have something to read.

Educators teach children how to read. The commercial press and libraries serve advanced readers. New readers fall in between. They often live in rural areas with no access to free library services or to the magazines for sale at

kiosks in the large cities. The materials that they do find are difficult. They are not used to reading and there are few influences in their lives that encourage reading.

It is not easy to assemble a collection of suitable materials for new readers. There are good materials, but they are scattered, produced in small editions, and are not made widely known. The result is that a lot of good work is not reaching the number of people it could, and costs more than it should because small editions make each book or pamphlet more expensive than those produced in large editions.

Many efforts are wasted because materials which are printed for populations that have just achieved literacy are inappropriately written with long phrases, alien concepts, or poor design with small type and insufficient spacing (see Chapter 4 on design).

Commercial publishers have not produced many materials for low income audiences of new readers for fear that their product will not sell. There are some exceptions to this, as one sees in a few popular magazines, "photo-novels," and comics.

What can you as "post-literacy facilitator" do in the face of these complicated problems that involve big business, mass media, governments, and the daily lives of the newly literate? How can you work with the community to create an ambience for reading, and the channels that will allow the community to communicate its own information to the outside world as well as receive it? Chapter 2 goes into detail on ways the community can work with you to define needs and in the process use the literacy skills that it has achieved.

It is assumed that the examples of community activities given in this chapter will be carried out or adapted according to needs which the community has determined. It is also assumed:

1. You have little money to work with.
2. The most effective long-range solutions to the information problems of your community will be achieved with the participation, direction, and action of the people in it. This assumes involvement of the entire family where possible and inclusion of children, many of whom never go to school at all.
3. The community will come up with many actions that are more appropriate and interesting than those listed here.
4. It will be easier for you to promote coordination among institutions working in the community if the people are already taking action on their own.
5. Institutions will be more effective and have greater impact if they work with others.
6. These institutions and their activities can be an important source for a broad range of appropriate reading materials.

Working with the Community

Which group or groups you begin to work with will of course depend upon the community itself and your own background and interests. Your work might begin with a mixed group of adults that has just completed literacy training. It is important to build upon the interest that the highly motivated new readers have. The success and enthusiasm of the first small group will draw in others.

Your community may want a center—a "cultural center," a "community resource center," a "library," or "museum." Community centers need not cost a lot. Where should literacy training take place? Could that site be used to continue and broaden the literacy training? The home of some member of the community or a place where people naturally gather will do, such as a church, school, bar, the municipal building, under a tree, by the town well. The center should be an accessible place where new readers and non-readers (children and adults) feel comfortable.

The best people to select a site are the people who are going to use it. They might form a committee to find a place and elect someone or some group from the community to take care of the reading materials. In one country a post-literacy facilitator developed local library committees in rural communities. Each village elects someone from the community to be librarian. He or she takes care of the small collection of magazines, newspapers, pamphlets and books they have assembled and carries them once a week, usually on foot, to farmers living outside of the community. The national library was impressed with the effort and now assists by training the volunteer librarians, and providing sets of books that rotate from community to community every few months.

If your community already has a public library, the new readers could form a committee to advise the librarian on their reading interests and ask him or her to make a special section available at hours convenient to them of magazines, newspapers, government pamphlets, and other material that are at their reading level.

If there is a school library, try to encourage the school officials to involve the entire community. If school libraries are to offer broader services to the community, rules have to be changed, work hours expanded, and personnel adjusted. These practical considerations require cooperation at many different levels.

One country has developed a program which enables rural schools to serve as community centers after school hours. The change involves training community people, teachers, and government employees, and changing the rules regarding use of school property. It means the budgets of the departments of culture, education, and community development have to be coordinated.

Book boxes with small collections of reading materials are useful for circulating from one site to another. In a larger town you might have several boxes that will circulate to factories or construction sites or to neighborhood churches and be changed every month or so.

Books can be delivered in many ways to people in isolated areas: for example, by foot, by donkey, by Coca-Cola trucks, by agricultural extension workers, by the public health nurse. To make use of the many possibilities, it will be important to develop cooperation between different institutions, which is discussed in the section of this chapter entitled "Working with Outside Institutions."

People who have just achieved literacy obviously do not have a tradition of expressing themselves in writing. But their experience and knowledge as expressed through oral tradition, music, and crafts, can be "translated" into a written form by and for the community. Students or other adults who write can take down the history of the town as told by those who cannot. An old person's memories can become part of a series on the town's history that could be saved in the municipal archive or historical institute. More important, of course, it can be duplicated to be shared and enjoyed in the community that created it and provide a means of communication with neighboring groups.

To stabilize and advance literacy skills it will be important to give people a chance to write. The town bulletin board where people can insert their own notices and go for information is a simple first step toward accomplishing this. Materials used in public bulletin boards are discussed in Chapter 3.

The community can produce its own newsletter. The various items that would go in it could be prepared by groups all over town and collected by a designated person. People of the community who are artistic could illustrate it with simple line drawings. Local sports news; the words of local songs or of popular songs one hears on the radio; birth, death, marriage, baptism announcements are among the many topics that can be included and circulated. Your newsletter can be reproduced cheaply on machines which are described in Chapter 3. If you cannot afford them, some of the skilled wood carvers might make their own wood blocks to be used in simple presses. (In Northeast Brazil there is a long tradition of printing popular ballads in this way.)

Community theatrical productions which exercise a variety of skills are another means of self-expression and are fun. The plays can be performed in other towns and in rural areas and are a way to improve communication between villages or towns.

It is worth asking the local radio station for air time for which the community would write its own scripts, select the topics to be broadcast and the music to be played. The station should also be encouraged to carry programs that will complement some of the activities the community is carrying out.

The community can set up a small museum at the center with examples of local reptiles, birds, plants, archaeological and historical finds, and arts and crafts collected by adults and children. It can involve all ages, both literate and illiterate. It can be an important means of education and recreation, a focus for local pride, a link between the schools and the community, and can foment reading and writing.

Working with Outside Institutions

There are probably a large number of outside groups working in your community: people from the government, church, international organizations, health care services, and others.

In working with outside groups it is important that you make them aware that the community is a *producer of information*, not just a passive consumer-recipient. You must educate them to the concepts of "new reader" and "post-literacy."

These institutions include people who have traditionally controlled the writing, printing, distribution, and the use of information; for example, agricultural extension agents, public health nurses, engineers, school teachers, religious leaders, labor union leaders, people concerned with roads and housing, museum curators and, of course, writers and publishers of newspapers, and producers of television and radio programs.

It is also important that you make them aware of the work of the other institutions. Bringing people together is not easy. They often do not see the value of working with others outside their field. You will have to talk with a lot of people to find out what they are doing and why they are doing it. Collect samples of the materials that each is distributing and evaluate them with the people of the community to determine which are being read and used. The answer will tell which groups are doing the best job of producing printed materials and will be helpful in improving future publications.

The sharing of materials and experiences ought to create a climate for constructive criticism for sharing expertise in writing, printing and delivering services to and with the new reader.

Once the people representing the outside institutions have achieved an appreciation of the benefits of cooperation and have assessed their own skills, they can organize their own seminars to improve their communication techniques.

In one country where this process is going on, a broad range of private, international, and government agencies have organized working groups to meet regularly to discuss their services to rural populations. At the beginning of the process, which took a lot of patience to initiate, they were surprised to find how much effort was being duplicated, how many activities were complementary, and how much they could learn from the others. Everyone was surprised at the amount of publishing that was being done. The national university library volunteered to serve as a center to collect all publications for new readers produced in the country, materials for new readers produced elsewhere, and materials produced in each community for possible distribution to others. Why did the university feel it appropriate to get involved? By cooperating, all of the faculties of the university obtained valuable information about their country which they would not otherwise get. The library of the university feels that the materials produced for and by the communities are as important a part of the national heritage and history as the scholarly works they have collected up to now.

The skills acquired by education should be liberating skills. Nothing else can properly be called education.

—Julius Nyerere

2 Determining Needs

Participatory Research: Active Learning

Post-literacy programs should meet the needs felt by their students. Because of this, official programs, originally directed toward youth and loosely adapted for illiterate adults, often do not produce the expected results. Meeting their own needs is mankind's strongest motivation for action. In order to decide what to do, people must organize the information they possess about the reality which surrounds them. Adults have an advantage over young students: They not only possess great motivation to learn, but also have more information and experiences. In this situation, one can apply Paulo Freire's thoughts on changing from a magical stage to one of scientific knowledge. Farmers have seen plants grow from seeds they have sown. They have learned methods and customs from their ancestors which have enabled them to subsist. But the problems which they must face in the world today are complex and require knowledge foreign to their traditions and culture. They require a high level of learning.

If we consider that people are the most important actors and authors of culture, and that their performances are given in specific environments creating relationships with their physical surroundings and with others, then we can see why it is important that new literates have a primary role in the production of post-literacy materials. This stage differs from the previous one in that new readers are also new writers, and it is imperative that these individuals practice both skills so that they may continue improving their abilities. The following strategies take into account the importance of both reading and writing.

The first step in participatory research is to make a diagnosis of reality. For farmers, for example, understanding reality requires that they understand the three basic factors of production:

1) Farmer—the most important factor; the subject and object of everything
2) Earth—the medium through which the farmer's actions are realized
3) Capital—the objects with which the farmer makes use of the medium; the equipment.

A diagram of the fundamental elements of the production process would, of course, include information on the social, economic and

political aspects. The geographical aspect would include such items as location, boundaries, distance, area and topography. It would also be important to note the natural resources: the quality, classification and area of the land; the ability to obtain water for personal use and irrigation, the cycles of crop seasons, as well as the climate; tools forged by the adult generation of new literates who live in a world where the oral tradition of communication is no longer sufficient.

One strategy developed to organize the information needed to make the diagnosis is to encourage new literates to prepare a series of maps. The initial map would show the boundaries of the area in question – a region, state, town, and a reference point – the capital, the most important city, the center of town, etc. The second map may include geographical and topographical irregularities – the location of mountains, rivers, valleys, gorges. Another map may contain centers of population, using color to differentiate the major centers from the smaller ones. Likewise, a map demonstrating means of communication, the location of medical services and police protection, the postal and telegraph systems, railroads and electricity can be prepared.

In certain cases it would be interesting to map the areas occupied by different groups, families and tribes. If the area in question is a town, the water supplies, health clinics, markets and roads may be included. Maps can also be prepared showing the populated areas and the ownership of the land. Where it is possible, another map can contrast the distribution of the land 50, 20, or 10 years ago with the current ownership. With this information, simple genealogies, histories of different families, records of migrations, accounts of changes in land ownership, etc. can be prepared.

One advantage of this technique is that it can be carried out in a group. It is interesting to see how group members begin to show different skills and knowledge. The older group members can supply a sense of relativity – of history. Through this activity the group discusses topics of great importance to the diagnosis of reality: physical, geographical, ecological, demographical, and historical aspects. In addition, the information being recorded on the maps encourages the development of materials, research, discussions, and the study of the historical, economic, social, legal, political, and cultural elements.

The amount of detail given to each aspect will depend on the needs of the group, the interests and skills of the coordinator, and the importance given to post-literacy work within the project or effort for development.

The preparation of maps as a group offers many advantages. For example, it helps the group see existing relationships among climate, geographical irregularities and production. The discussion can focus on generative words and terms which the facilitator identifies as the group prepares the maps. Objective discussions by farmers concerning the land which they work, but which is not necessarily their own, allows them to develop another view of the reality of land ownership.

If different groups prepare maps of different areas, towns, regions, etc., study sessions to compare information, discuss similar problems and find common solutions can be organized. Through the discussions and comments which come up during the preparation of the maps, the facilitator will become aware of the mental framework of the group members – how they conceptualize the economic and social aspects of their lives. The maps may also lead to discussions of interpersonal relationships, types of social organizations, the social structure and the values emerging from it.

Another aspect would include examining the institutional mechanisms for the distribution and exercise of authority and power, as well as forms of cultural expression, and the creation of mental, value, and language structures, all of which enable people to express themselves and understand their world. It would also be important to discuss the cultural elements and their religious conceptions, popular beliefs, artistic and creative manifestations, multilingualism and vernacular expressions.

Part of the information needed to expand on these topics can be obtained from existing materials. Nevertheless, the information discussed by the group needs to be recorded in written form for immediate study as well as for sharing with others in the near future or at a later date. Also, it is important to remember that the written and spoken language are not exactly alike and that writing forces a certain formality which the new literate needs to practice.

The methodology for participatory research assures that the new literate takes an active role in providing information. A sequence to follow in the design of a project for educational action could include, first, the creation of a team consisting of both formally educated persons and others. Let us suppose that it is a rural project. The group could include farmers and facilitators as well as teachers and others with formal educations. The intention is that through dialogue, the different members of the group will share their different views of reality and

SUGGESTIONS FOR STUDYING A COMMUNITY

1. Physical aspect
   - Location in relation to other territorial units
   - Area or size
   - Topography
   - Hydrography
   - Flora
   - Fauna
   - Climatology
2. Economic aspect
   - Total population by age and sex
   - Population which is economically active
   - Percentage employed full-time, part-time, and unemployed
     - Production activities:
       Enumeration (agriculture, livestock business, mining, fishing trade, construction, artisans, forestry, etc.)
       Aspects to consider in each activity (importance of the installed capacity, employed workforce, future prospects – different levels of technical development, different types of property/ownership, different levels of income)
     - Commercial activities and transportation:
       Type of facility or difficulty in transportation
       Channels for commercialization
       Production cost and sale price
       Types of business
3. Political aspect
   - Determination of centers of authority
     - Decision-making body in the locality, area, region
     - Workers' organizations, private and public state institutions
   - Objectives, actions accomplished and levels of public participation for each institution
   - Previous community action and popular forms of participation
4. Cultural aspect
   - Linguistic aspect
     - Monolingualism
     - Bilingualism
   - Effects of cultural dependency on
     - Attitudes
     - Beliefs
     - Values
   - Artistic expressions
     - Folklore
     - Artisans
   - Religious expressions
   - Recreational activities
     - Sports fields
     - Entertainment centers
     - Recreational parks
   - Educational aspects
     - Levels and grades of schooling
     - Illiteracy
     - Infrastructure and implementation of state and private educational centers
     - Withdrawals/dropouts
     - Workforce (number and qualification of teaching staff, number participating in educational services)
5. Living conditions
   - Housing
     - Types
     - Modern and old constructions
     - Location
   - Health and Nutrition
     - Hospitals and health clinics
     - Dining halls and food services
     - Open spaces
     - Water and drainage
     - Air pollution
     - Family diet and malnutrition
   - Clothing
   - Demographic aspect
     - Birth rate
     - Death rate
     - Migration

thus all will benefit mutually. Let us take dependency as an example. Generally, the study of the international relationships of third world countries leads to the awareness of a situation of dependency between these countries. If there is a sociologist or political scientist in the group, he or she could facilitate the study of these relationships, starting not with theoretical explanations, but rather based on the farmers' daily experiences, helping them see the causes of the political, social and economic phenomena which affect them. This approach to dialogue allows the professional to study more closely that which he or she theorizes. Also, given there is the ability and interest, the professional can provide farmers with elements needed to systematize this knowledge. Farmers, on their part, can provide the professional with something he or she does not always have: personal experience of the farmer's way of life and work.

The group as a whole can then begin to identify the farmers' learning problems and their causes, as well as problems such as housing, nutrition, health, education, employment, and socialization. It would be desirable to touch on the physical, economic, political and cultural aspects which were mentioned previously. It is important to detect the interrelationships between the problems as well as their systematic nature. Otherwise, the illusion would be created that by taking on one problem at a time, all would be solved one day.

Farmers' perceptions and the systematization of facts by the professional will be the basic elements used in the creation of publications or educational programs which can respond to the environment where they develop. Although a maximum support infrastructure is needed in order to document the experiences, the dangers of over "bureaucratizing" the efforts in education should be emphasized at this point in the design. It also should be noted that each stage involves evaluation and continuity since it deals with a continuous process and not only isolated experiences. In order to maintain this flexibility, it is essential to consider the participation of community members as an important aspect of the makeup of the group.

The creation of a program based on the needs of the group which is creating it implies that the group will define the topics it will attempt to study. Here, it would be a good idea to apply Paulo Freire's theories on generative topics which was developed taking into account the reality of the group members.

Once the generative topics have been chosen, the content of the curriculum would be determined and the material would be divided into learning units. Its dissemination and use would depend on the human resources and materials available. The main system would be complemented by various support systems such as schooling, training, communication, supervision, feedback and evaluation.

The effect of teaching/learning will be seen in the changes which will take place at various levels. One would be the farmers' (workers', etc.) perceptions of themselves with respect to their learning problems, and of themselves as the subjects and agents of change. Another change would consist of a greater degree of sensitivity and understanding of the problems shown by the professional members of the group.

This process can be repeated indefinitely and will always offer new incentives, ideas and challenges, since it will always begin at a different point. With respect to new readers, the goal of the methodology of participatory research is to lead them to become objective about their reality and give them the tools to analyze and interpret this reality. It is hoped that the contact with reality (rural, working, etc.) will result in the continuous refinement of the feedback process. The complementary blending of the academic view of reality and the rural (working, etc.) perception of the world not only affects the emphasis given to the content, but also the language and mental schemes which must be taken into account in its elaboration. The following chart is a basic outline which can be adapted for preparing a diagnosis, bearing in mind that the basic needs are as follows:

1. *Housing* – property, area, density, basic services such as energy and water.
2. *Food* – quantity, quality, variety, state of nutrition of children and adults, knowledge and application of fundamental rules of nutrition.
3. *Health* – common illnesses, infant mortality, access to medical services, practice of birth control.
4. *Education* – level of education among adults, existence of educational centers, attendance in scholastic centers, appraisal of formal education, type and frequency of reading (newspapers, books, magazines), education through communication media, knowledge of specific techniques.
5. *Income* – volume, how many and which members of the family receive income, budget, percentage devoted to housing (food, recreation, and others), savings.
6. *Employment* – type of employment, stability, position.
7. *Socialization* – type of existing associations, index of nominal participation, other forms of participation.

The documentation of reality can take on various forms. In some cultures it has been done orally and traditions have been passed down from parents to their children through ceremonies, songs, poetry and mythical recreations treasured throughout time.

The written tradition has been added to the oral one. We read and write, not only to know ourselves better, but also to expose permanently our ideas and uncertainties. The importance that people give to the ability to speak their thoughts also takes form in the ability to write them and read those of others, in addition to hearing them. Second, but of extreme importance to people today surrounded by the written word, is the ability to communicate through this means. That we are able to document reality through language and utilize it as an instrument to excel is what gives meaning to the literacy process. The new literates count on a powerful instrument for this change: words, their own and those of others; spoken, heard, read, written, and preserved for them and by them. Learned people also have access, at least potentially, to the treasures of humankind, contemporary as well as those which preceded them. It is necessary and important to give technical assistance to new literates to strengthen their newly acquired reading and writing skills.

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Books consist of two main types of writing.

Nonfiction describes real situations and provides useful information.

Fiction tells stories or deals with fantasy.

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Oh, that my words were now written! Oh, that they were printed in a book!

– Job 19:23

3 Making Print Work

Once someone has learned how to read, practice in reading is necessary, or the skill will wither and die. The best evidence we have is from a literacy program in India; those post-literates who had nothing to read in Jamia Millia, India, were found to have lost most of their reading ability when tested one year later.

New readers should try to read anything, but it is best if they read things which are of high interest to them, materials which have meaning in their everyday lives, and materials which are easy but which gradually become more and more difficult so that their reading abilities will grow as they read.

In this chapter we will provide some background information about ways through which print can be delivered to readers. We will start with a simple, everyday use of print, the community bulletin board, move to the small local newspaper, and then consider the more complex production of books.

It should be remembered that printing is a relatively new craft. Before Gutenberg's development of printing with movable type in Europe, the only available books had been copied by hand, by monks. It is no wonder that there were few literate people in the Middle Ages, for there were very few books, and they were guarded like the treasures they were.

When Gutenberg and his followers started to mass-produce reading materials, they were not always successful. No literacy programs had created a demand for books, and Gutenberg himself was unable to make a living. He died bankrupt.

Since the earliest days of printing, many changes have occurred. Some were mechanical enabling faster reproduction; recently the changes have been chemical and photographic. Today, color printing is common, but color is not necessary to produce words. In fact, black ink on white paper provides the contrast which makes for the best ease in seeing print.

Most writers probably give little thought to the many decisions involved in reproducing their creation in print. The decisions that must be made before a printed product becomes readable are complex and are based on a great number of variables, any of which can lead either to great economy or great extravagance in producing the end product.

Yet, the success of an author or an editor in developing materials for post-literates will be unknown to the world if the final printed product

Life is transformed into reading and writing.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz &?!£$
1234567890 (.,:;)»«/-–"'•

Properly formed letters help readers.

cannot be delivered in readable form at affordable cost to the readers for whom it is intended.

The community bulletin board requires little or no printing, yet it is a most useful device for giving post-literates practice in reading. Let us next consider what a good bulletin board is like.

PRODUCING A BULLETIN BOARD

One of the commonest devices for written communication is the bulletin board which serves a marketplace or a community. This can be very simple or may be quite complex.

Most simply, it is a smooth surface upon which writing can be done with a soft stone. Cave drawings which were made thousands of years ago still remain in some places. But the news on our bulletin board is not expected to be of interest for more than a few days.

Many materials can be written upon and will serve as the background of a bulletin board. It may be a slate or other blackboard, which may be written upon directly with chalk, or it may have other pieces of writing fastened to soft wood with thumbtacks or staples. A one-time investment for a good desk stapling machine will provide cheap fastening for a long time.

If it is to serve a community, the bulletin board should be protected from the weather so that messages will not be destroyed by rain, sun, or wind.

Some other considerations are the clarity of the writing, the contrast between background and writing, and the need for variety and change.

The letters which form words should be well formed, and easy to read. Spelling should be reasonably standard, as should the lettering. If the post-literate reader is forced to guess too many words because they are poorly written, he

or she must be highly motivated to continue reading the messages.

If the background is light and the writing is dark, contrast will be great, and the reader with poor eyesight will be able to read with the least physical effort. White paper and black ink is best, but other colors can be satisfactory, as long as the contrast between the background and the words is maximum. In poorly lighted areas, high contrast is especially important. A poorly lighted area should be avoided for a community bulletin board if possible.

If the messages on a bulletin board are not changed periodically, the audience will lose interest in them. Something new will attract attention, the first consideration in encouraging literacy. The date on which a message is posted should be included on it, and someone should be responsible for removing items which are no longer of interest.

It is sometimes useful to organize a bulletin board by using permanent headings, "departments," so that official notices will always appear in one section, birth and death notices in another, sports announcements somewhere else, and so forth. Readers will know exactly where to look for various kinds of "news."

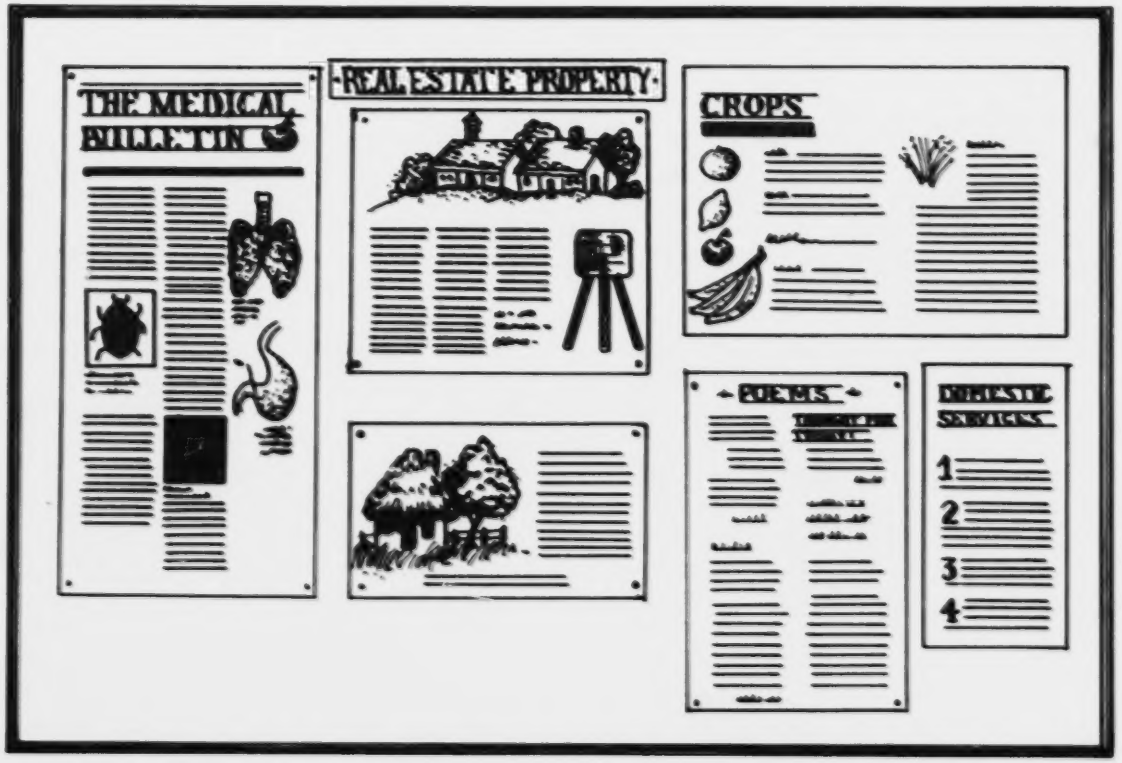
Another consideration, of course, is the quality and interest of the messages which the bulletin board will contain. As many post-literates as possible should be encouraged to write messages for their friends and neighbors. One way to make certain that a new writer will make few errors in spelling is for the messages to be dictated to a more advanced student, or, in some cases, to the monitor. As soon as possible, however, the new literate should be encouraged to do his or her own writing.

When messages are removed from the bulletin board, they should not be destroyed, for they may be useful for literacy classes with other groups. Only the best should be saved for this purpose. But it is possible that all messages might have value as a record of accomplishment and as a record of events in the community.

PRODUCING A LOCAL NEWSPAPER

A newspaper, it has been said, is little more than organized gossip. This is partially true. Most of the information which is included in a newspaper—especially in a small local newspaper—could be communicated by word of mouth, in the marketplace.

Some new readers need assistance before writing independently.



Decisions to make when publishing a local newspaper

- ☐ What is the name going to be?
- ☐ How many copies will be needed?
- ☐ How large should each page be?
- ☐ How many pages should be in each issue?
- ☐ Who will order the newspaper?
- ☐ Who will gather the news?
- ☐ Who will write the articles?
- ☐ Who will edit the text?
- ☐ Who will verify the information to make sure it is correct?
- ☐ Who will decide what to include?
- ☐ How will it be printed?
- ☐ Who will prepare the print or compose the type?
- ☐ How will the newspaper be distributed?
- ☐ How will the costs of production be paid?
- ☐ Will there be space in the newspaper for advertising?
- ☐ Who will pay the bills?

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As we look to the contents of such a newspaper, we will see that much of what is displayed on a community bulletin board can also be included in a newspaper. This is particularly true if the bulletin board is divided into "departments" according to type of "news." But a newspaper is less likely to be discarded than a bulletin board item, and it makes a much better record than a spoken message.

Printing problems make producing a newspaper a complex activity which requires considerable planning and preparation long before it is printed. With a bulletin board, most people write their own news, and so no expensive processes are necessary.

Newsgathering

If one wishes to publish a newspaper, one must have sources of information. In every community there are individuals who are curious about everything which goes on; they are often good sources of news, for they keep all their antennae out for choice bits of gossip, news about illnesses, births and deaths, and other developments. It is useful to have "local correspondents" in several of the communities which will be reached by a newspaper to write local news from each community.

In addition, a source of "official news" is necessary. Often the editor, as the person responsible for everything which appears in the newspaper, acts as the main organizer of "official news," for this can be a sensitive political area.

The editor should always be ready to write a story from outside sources, or to rewrite a poorly-written story. The editor must also be the judge of the accuracy of all information which is printed.

Sports news, food price changes, and other items which are of interest to readers sometimes require additional sources, usually individuals who have a high interest in the subject and are pleased to see their "writing" in print.

Editing

Rarely does a story reach the newspaper office without the need for some changes. These are the responsibilities of an editor. Editorial work involves not only checking the facts for accuracy, but also rewriting parts of the story so that it is grammatical and so that the style is easy to read. A "copyreader" often puts the story into final form before it is sent to the printer.

Production

Once the news is written and approved by the editor, the material is ready to be produced in newspaper form. In reality, production plans must have been made even before the first issue.

Many decisions about production should have been made before any text is collected. An estimate must be made of the number of copies to be printed, which is dependent upon the number of subscribers or readers expected. Another concern is the size of the newspaper. It can range from a one-page newsletter inexpensively produced (which is often the way a small community newspaper starts) to a multi-page, full-size newspaper efficiently produced. Paper must be purchased, arrangements for typesetting (or typewriting) and printing made, and means of delivery to readers planned.

The Newsletter

A community newspaper for post-literates is likely to resemble a newsletter. This is a

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two-page sheet, printed on both sides (called "back-to-back" by printers) into which the news is fitted by careful planning.

It has a "flag" or name in large type, always includes the date, and follows existing legal requirements – the publisher's name and address, license number if one is required, cost per copy and advertising information and charges, if it carries advertising.

The "flag" may be printed on many sheets of paper in advance, sometimes in a different color ink for good appearance. The text is printed in black ink on as many sheets as are required for each issue. Naturally the entire job may be printed with one impression on the duplicator, in one color. This is considerably cheaper, especially if a small number of copies is printed and costs must be kept low.

A typewriter is necessary for a stencil-process duplicated newsletter if it is to be easily read. It is useful for the editor to use a guide sheet for the text. An example of a guidesheet is illustrated in Figure 1. Each column is typed (or lettered by hand) so that it will appear exactly as the "story" will appear in the newsletter. This is done by counting the number of characters in the finished line, and making the guide-sheet line exactly that long. When each page is "made up," the editor knows how much space each story will require, and will place stories in the most interesting juxtaposition with one another.

With some duplicating techniques, the text, as typed on the guide sheet, can be pasted up and a master made directly from the resultant "dummy." Others require that the paste-up be photographed, and some must be completely retyped on a special stencil. You should know what technique will be required by the printer or duplicating equipment which you will use long before production starts.

Presses and Printing

Woodblocks, linoleum blocks, silk screens, stencil duplicators, spirit duplicators, even typewriters are capable of producing duplicate copies of a newsletter.

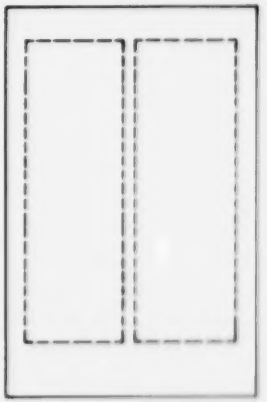
Electrostatic copiers – more commonly known as "photocopiers" – have been developed to the point that some of them can be used as printers, especially for newsletters. They produce most commonly as black "ink" on white paper, and many copiers will accept colored paper. Copiers are not nearly so versatile as most printing presses; they require very little specialized training of operators, but they are not common in rural areas.

Printing presses offer higher speed, greater variety, higher quality and greater economy than any of the simpler devices. They also represent far greater investments of money, physical facility, and technical skill.

Generally, two kinds of presses are used in most publishing countries today, "letterpress" and "offset." Letterpress represents the older technology of the two. It uses type, upon which ink is spread, and which is then pressed on paper. Letterpress is rapidly being replaced by offset, which tends to offer cheaper, faster, and cleaner printing processes. The technical differences between the two need not concern us here. While offset has overtaken letterpress in general use, secondhand letterpress equipment can sometimes be purchased more cheaply than new or even used offset equipment. Both of these printing processes require skilled operators if good results are to be obtained.

Variations and Design

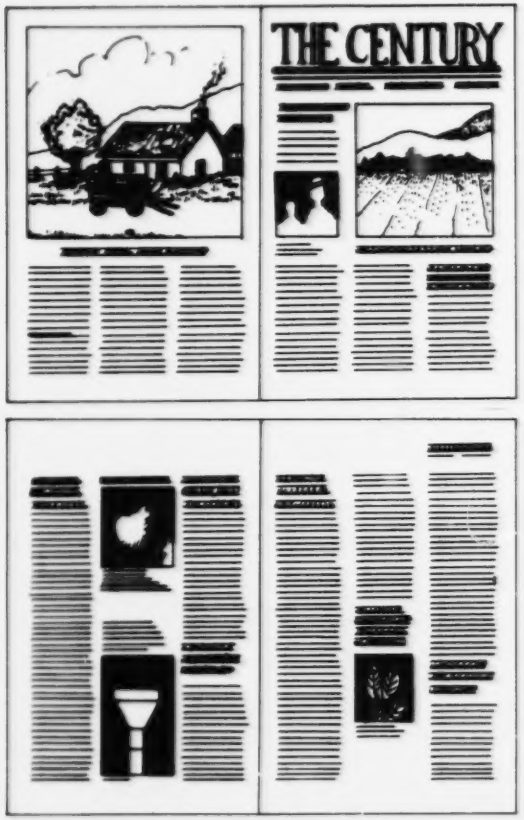
In all cases a layout of each page is made as a preliminary part of the printing process. This



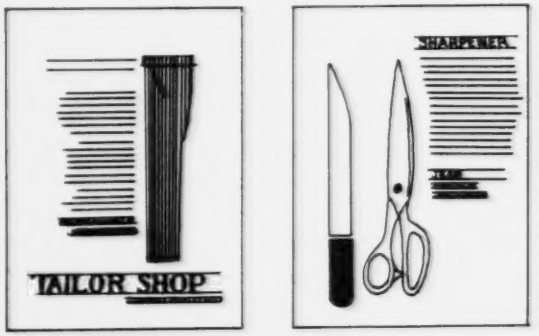
Guide sheet

The "front" of the newsletter

Figure 1. Guide sheet and the front of a newsletter



Several types of page layout



Design for advertising

can be a rough sketch or a precise dummy. As a newspaper grows, it also gets more complex. Design can overcome many problems, however: the use of rules to "box in" short items; cartoons and photographs to illustrate or attract attention; double-column format for variation; different kinds of type for headlines. Charts and maps are design elements which are available to the editor who wishes to use them. All these are treated later in this chapter, for the printing techniques used in producing books can, in most cases, also be used for newspapers.

Perhaps the two talents most required of a good designer are sense of balance and of proportion. Only rarely and for very special effects should one area of a page overwhelm or dominate another. Instead, the design of a page should be balanced, harmonious, and consistent within itself.

Advertising

One important way to pay part of the cost of a newspaper is by selling advertising space to merchants and others who wish to reach the reading public. After a newspaper has developed a body of readers, its advertisers are often glad to pay for space, so that they can call attention to new merchandise, to "sales," and sometimes just to create goodwill in the community. In some situations, "official news" is legally required to be printed in a newspaper and becomes paid advertising.

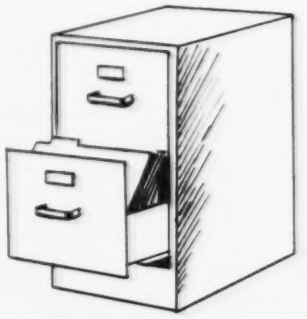
Usually a specific person becomes responsible for contacting merchants and other possible advertisers, to obtain the text of the advertisements and to collect the money due after an advertisement has appeared. The invoice for the insertion is always accompanied by a copy of the advertisement itself, as proof that it was printed.

File Copies

The publisher of a newspaper is responsible for keeping a file of all copies which are printed. These files can be very valuable to the editor, in order to check on dates or facts months later, or for background in writing a story on a similar or related subject. A library set, stored in a place separate from that used for daily work, is useful in case of fire or other calamity.

A newspaper is a genuine public service, not only for post-literates, but also for the general population. If a newsletter contains interesting information, is timely and attractive, it will appeal to many other people as well as new readers. The simple style of writing needed for post-literates to develop their skills will not deter others from reading it, but the editor must keep the newspaper's audience in mind at all times, or it will not prosper.

A newsletter or newspaper may become a magazine or journal, if the size is expanded, the format changed, and the subject matter focused on a specific topic. News magazines develop from newspapers; agricultural magazines often start as sections of a newspaper. It is common for newsletters to expand into specialized journals, and even into books.



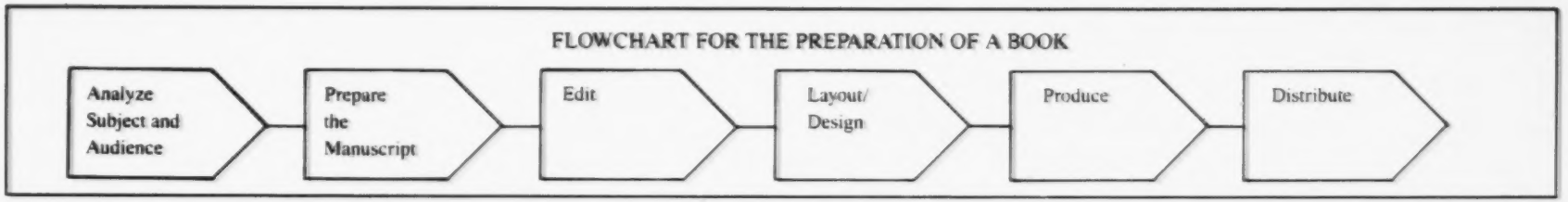


Figure 2. Flowchart for the preparation of a book

PRODUCING BOOKS

A book can be large or small. It is well for post-literates to practice their skills on relatively short books, so that they can experience the pleasure and satisfaction which comes from "reading a *whole* book." No matter how long a book is, in order for it to become a reality certain steps must be taken and many decisions must be made. These will be discussed in the remainder of this chapter.

Much greater planning and preparation are necessary to publish a book than for the production of a small newspaper or newsletter. A book is a far more permanent object than a newspaper. It is not usually discarded within a week. The energy and expense involved in creating a book are considerable, and so whether the book is likely to attract readers or not is something which should be studied as early in the process as possible, before too much time and money have been expended.

To publish a successful book for post-literates, it is necessary to know the needs of potential readers from the earliest stages of manuscript development. The audience should be kept in mind as the process of writing, editing, designing, producing and planning the distribution of the book progresses. It is useful to keep in mind the flow of these processes, and a flow chart of the steps to be taken is one good way to do so. Such a flow chart appears as Figure 2.

PARTS OF A BOOK

- Cover
- First Pages
  - Title page including authors
  - Where it can be obtained/availability
  - Legal information
  - Copyrights
  - Acknowledgements
- Text
- Illustrations
- Additional sources/bibliography

The progression is not always direct, for changes and adjustments are often made. For example, a change in the text can be made all through the process, until, of course, the actual printing is done. Such "author's alterations" should be avoided if possible, for they create confusion in the print shop, open the chance for error, and are expensive.

The text of a book must be organized, and front matter (title page, acknowledgments, introductory materials and legal requirements such as copyright and licenses) and possible appendices need to be thought of early, although they probably will not become final until the last stages of production. An overall design of the book must be planned, so that the pattern for production will follow normal printing and publishing conventions. A cover design will be necessary and type, paper and format need to be chosen sometime during the creation of every book. Some of the many details which need to be taken into consideration will follow.

This chapter assumes that typesetting and printing presses are available. However, it would be a mistake to believe that you cannot produce well-designed materials for post-literates where modern print technology is not available. The processes and habits of

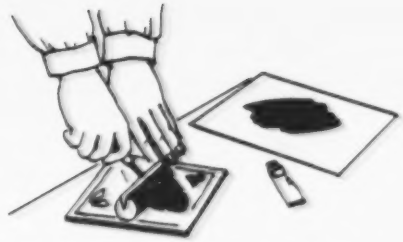
reading, after all, preceded movable type and printing presses by centuries.

Whatever the technology, the basic principles that underlie the information and advice in this chapter apply. Although production processes and technologies set limits within which one must work, the basic goals of attractiveness, ease of reading, clarification of message, and economy of design and production remain.

Printing

The representation of words by written or printed symbols can range from the simplest of handwriting to highly sophisticated photographic and electronic processes available only in very expensive equipment.

Reproduction of words by hand brings to mind the way books were produced in Europe before Gutenberg's introduction of movable type in the fifteenth century: rooms full of monks painstakingly copying line after line, page after page from master texts, copy after copy after copy. This general technique is still available in any situation in which labor is free or extremely cheap and is at the same time conscientious and



How to roll ink onto a wood block or linoleum block

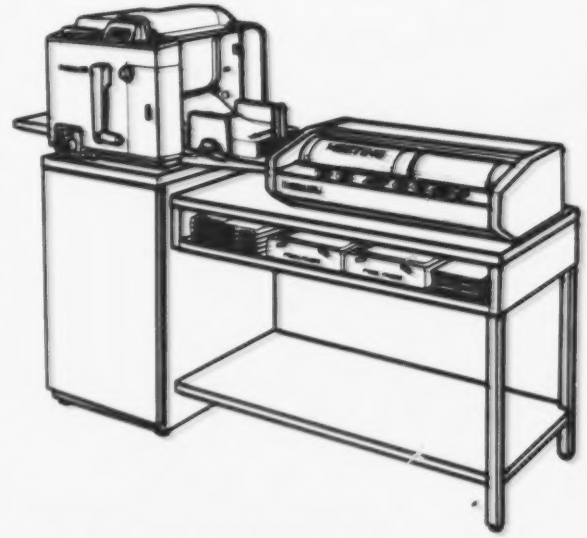
accurate in performance of the task. The number of copies which can be produced is very small when hand copying is used.

Woodblocks and linoleum blocks offer relatively simple means of reproduction. They have a speed advantage over copying by hand, for the "printer" need only make two basic moves to achieve one impression—that is, to copy one entire block. With the first move the printer rolls ink onto the surface of the block; with the second move, the block is pressed to the paper and the ink thus transferred from block to paper. Unfortunately, the quality and consistency of inking are very likely to vary from page to page and even from area to area on a single page. Carving the blocks also requires great skill and, if done well, is a meticulous and relatively slow process—much slower and more difficult than simply writing by hand. In addition, irregularities in the shape of the letters become very obvious.

Stencil-process duplicators offer an inexpensive but effective mechanical means of speeding up duplication processes. Either technique will accommodate handwritten or typewritten text. Stencil duplicators use waxed stencils that are pressed mechanically against sheets of paper much faster than can be done manually, as with woodblocks. The stencils are backed by pads soaked with ink. Thus, wherever the stencil has been cut, as with a hand stylus or typewriter key, ink passes through the stencil and onto the paper.

Spirit duplicators work similarly except that instead of waxed stencils that are cut, the master copies consist of heavy, glossy paper on which special dark-colored chemicals have been thickly impressed either by pen or pencil or typewriter. With each contact of master with paper, in turn, a solvent reacts with the chemical impressions, dissolving enough of the compound to leave a thin impression of "print" on the page. The usefulness of the master is limited by the thickness of the original carbon impressions, and only a limited number of copies can be made.

A variation of the spirit duplicator is called the hectograph. It is a simple process, using a jelly on which text is impregnated and



Spirit duplicator/stencil-process duplicator

individual copies made, one by one. Only about 150 copies can be made before a new master is necessary, which limits the usefulness of the technique.

Silk screening is a technique similar in basic concept to rotary and spirit duplication. Common as a medium for artists, silk screening can also be used successfully to print reading materials. It is more useful for large posters than for the pages of a book, however.

Typesetting is a process that has been in heavy use at least since Gutenberg's time. When type is set by hand, individual pieces of type (letters, numerals, symbols) are combined into words, sentences, paragraphs. "Spaces" of varying thickness are used between words and elsewhere where no characters appear. Each character is carried on a single piece of type metal which can be used again and again once a page has been printed and the type broken down and distributed into compartments in drawers, so that they can be found easily by the next typesetter.

In the nineteenth century, setting type was mechanized, with keyboarding machines that

Individual piece of type

allowed their operators to produce new pieces or even entire lines of type at a time.

In letterpress technology, ink is thinly spread on the type itself, which is then pressed onto paper. The same process is used when type is set by hand or set by machine.

Offset printing was introduced in the late nineteenth century, and has replaced letterpress printing in most developed countries. It uses a "plate" which can include photographs and other illustrations. The older letterpress method requires special engravings, or "cuts," for anything except text and stock decorations.

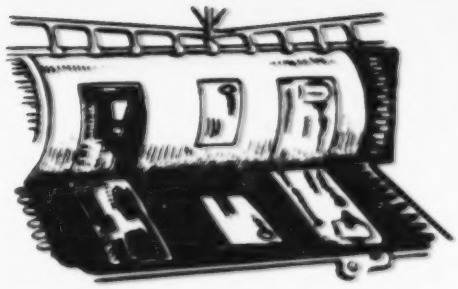
Most recently, the art of typography has been greatly enhanced by the introduction of phototypesetting. Similar to a typewriter in ease of operation, most phototypesetting equipment allows a wide variety of typeface sizes and styles to be set by one operator on a photographic sheet, which is then used in offset printing.

DESIGN OF PRINTED MATERIALS

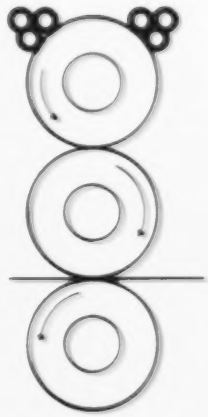
The first priority in preparing material for post-literates is to provide a message that will be interesting and useful to the intended audience. That message must be delivered clearly.

The second priority—equal to the first in importance—is to present visually the material as attractively and economically as possible. This phase of material preparation ideally may require the talents of specialists in typography, spatial arrangement, art, and photography. Under such conditions, those specialists tend to work with both the writers and editors, whose work precedes their own, and the typographers, printers and binders, whose work follows in the production phase of the publication cycle.

In the absence of specialists, of course, the duties they would fill must be assumed by



Letterpress



Offset press

someone else, who should know that four principles govern book design:

1. *Attractiveness.* The appearance of the piece should be pleasing enough to encourage a person to want to read it. The use of indigenous art or a recognizable local motif may help a reader feel at home with a book.
2. *Ease of reading.* The size, spacing and arrangement of type and illustrations should help a person to read and understand the material easily.

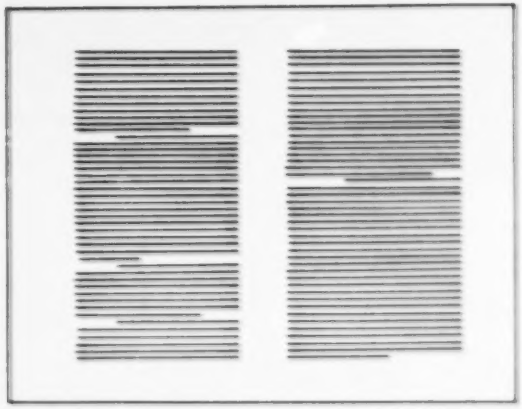


Figure 3. Solid

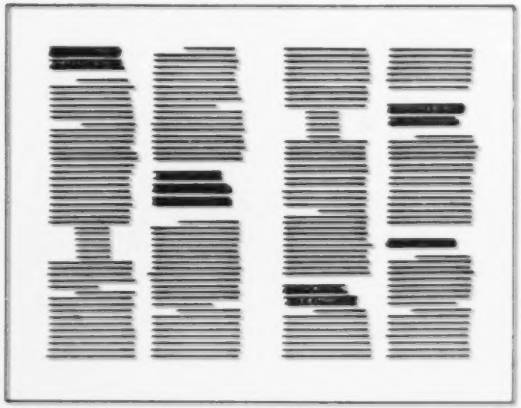


Figure 4. Double-column with titles

3. *Clarification of message.* Page layouts, type specifications, and use of illustrations should be appropriate to the intellectual content and the purposes of the written text, or message, and to the interests and abilities of the intended audience.
4. *Economy.* The piece as designed should be produced within reasonable cost limits.

Page Design

People who have read widely and easily for many years tend to forget what is involved in their first encounter with a printed page. What section of the open page attracts your eye? On precisely what do your eyes first focus? In which directions do your eyes move? Does the arrangement of type and illustration on the page help you as a reader to focus proper attention, or are the blocks of type, the illustrations, the headings, the white spaces designed so haphazardly that they distract your attention from the message rather than help to clarify it? Is the page so crowded with tightly spaced type that it seems forbidding to the reader?

Such concerns affect all of us who read. More experienced readers tend to overcome certain obstacles or distractions on a page; to some extent they compensate for poor graphic design in what they read. Inexperienced readers – post-literates, certainly – should not be faced with problems of poor graphic design.

Figures 3 through 5 illustrate four different page designs. Each is appropriate to certain kinds of textual content and to certain levels of ability in its readers. The designs vary among each other in their general appeal to the reader's eye and in the expectations they raise in the reader.

The double-page spread in Figure 3 presents the greyest appearance of the three examples. There are no headings or subheads within the text, no breaks in the solid body of uniform type except for paragraph indentations and endings, no variety in typeface such as bold or italic.

Its sentences and paragraphs tend to be long, and the lines of type extend entirely across each page. There are no illustrations – no photographs, drawings, graphs, charts, or the like – to help break the visual monotony or to call attention to important points in the text or explain difficult concepts. The page design offers nothing to guide the reader through the text.

Generally speaking, such page design demands a high degree of interest, expectation, and reading ability within readers *before* they read the page. The appearance of the page itself is not very inviting. Indeed, it will discourage some readers from reading any part of the page. It will also required a reader to be willing to work through long passages with little or no relief.

Pages designed like those in Figure 3 are usually the easiest and least expensive to typeset and print, but they are probably the dullest for an unskilled or unpracticed reader to read.

The double-page spread in Figure 4 is still "heavy" with type, but it represents a more inviting approach to page design than that in Figure 3. Subheads in boldface ("darker," "heavier") type indicate major breaks in meaning or transitions in the textual content, and extra spacing follows each such major section of the text. Quotations longer than two or three lines each are set in somewhat smaller type, indented as blocks, and both preceded and followed by extra spaces. Certain items within the text – for instance, titles of books – are set in

italics ("slanted" type). Paragraphs vary in length, but generally are shorter than those in Figure 3. Finally, the length of each line of type is short, requiring only one or two lateral movements of the eye to perceive the type and grasp the meaning of the line. Those shorter lines allow two columns of print per page rather than one, which tends to open up the appearance of the page.

Type specification and space allocation for the kind of page design illustrated in Figure 4 should be carried out consistently throughout a given printed piece. That is, if long quotations are indented in blocks of type smaller than the regular text, such specifications should be used as a guideline throughout an entire volume. You should also be careful not to vary typefaces, type sizes, line lengths, spacing, and other components of page design so much that it distracts the reader, or gives the page a confused appearance. Variations in type, spacing and placement should enhance the ability of any reader to understand as clearly as possible the meaning of a text. Whimsy, gaudiness, and extravagance have no place in good graphic design.

Pages designed like those in Figure 4 require more imagination and time in design and in typesetting and layout than those represented in Figure 3, but they help most readers to move more quickly through most text, and to move with greater understanding. Page designs like that represented in Figure 4 are particularly appropriate for non-fiction texts, and for readers who have gained some experience and ability beyond the beginning stages of reading.

The double-page spread represented in Figure 5 opens the design of the page still further. Immediately you see a simple illustration which is tied into text that appears nearby, and which

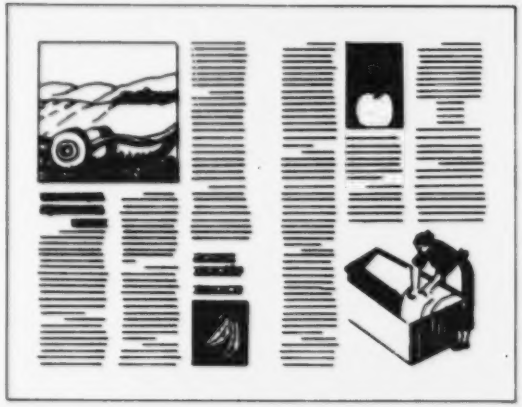


Figure 5. Triple-column with illustrations

illustrates a concept that is central to the entire article. Graphically, the openness of the top left-hand page balances the openness in the lower right corner.

Most chapters within books begin on the right-hand page, simply because graphic designers realize that as you open each double-page spread, you usually see the right-hand page before you see the left-hand page. Designers might choose, however, to violate the standard practice, as do some chapters in this book. Openness of the first column on the left might draw a reader's eye to the beginning of the article and immediately lead to the secondary information, like the author's name and affiliation.

Overall, the design represented in Figure 5 helps readers find their way through the print encountered on a double-page spread. Type specification, space allocation, and illustration help readers identify the relative importance of various components of the text.

The illustrations in Figure 5 are uncluttered. The most successful illustrations – especially diagrams, drawings, and photographs – *improve* text.

The page design represented in Figure 5 is most appropriate to technical manuals and other printed pieces intended to explain factual ideas. It is also quite appropriate to certain materials intended as entertainment, or so-called "light" reading – magazines that include cartoons or photographs, for instance, along with prose text.

Dummy and Layout

It might almost seem that design should precede the writing of text. Perhaps in preparing materials for post-literates it should. However, can you determine what a page should look like before you know the text that has been prepared for the page? In many instances, you cannot.

Usually, the writing and editing of text precedes design specification. However, it is fortunate if writers know the principles of good page design and understand the task and the concerns of graphic designers *before* they prepare their manuscripts. Knowing the value of graphic illustration, for instance, and the relative appropriateness of charts, diagrams, photographs, or artwork should encourage writers to include such materials in their manuscripts. They can help graphic designers by suggesting appropriate headings, subheads, indentations, placement of illustrations within the text.

The designer needs to know the production processes that are available, their relative costs and capabilities. The available sizes, weights and composition of paper, the number of copies to be printed, the costs of typesetting and artwork, and the limitations of the printing press

being used weigh equally in the designer's mind with the desires of the author and editors to present a readable product.

Once all design and production features have been considered and decisions have been made, the graphic designer usually prepares a dummy, or detailed drawing of the pages that are to be printed. Such pages as those in Figure 3 do not require a dummy for each page, since the design is repeated throughout. The designer need only specify the size and style of typeface, the length of line and amount of space between lines, the number of lines per page, the size of the page, the location and type specification of page headings and numbers, the paper on which the piece is to be printed, and the kind of binding and cover to be used. Preparing dummies for pages such as those in Figure 4 is more demanding, but, as suggested earlier, standard specifications can be established that will hold throughout a manuscript. Pages like those in Figure 5 require individual dummies, since they carry so many design variables.

To prepare a complete dummy, the graphic designer draws a layout, or visual pattern, of each page, and arranges the pages in order. These drawings not only help authors, editors, and anyone else to visualize what the final printed piece will look like, they also serve as instructions to the typesetters and printers who will actually set type, place illustrations, make up plates for the various pages, and print the book. Further specifications and instructions are normally written by editors or designers on the manuscript from which type is to be set.

In spite of everything that has been said up to this point, occasionally graphic design *does* precede, or at least overrule, editorial decisions. Writers are sometimes asked to write a given number of words to fit a predetermined space.

The practice is common in the preparation of books made up primarily of photographs or illustrations, for instance. If a book manuscript set in type requires sixty-four and a half printed pages, and if the press on which the text will be printed most economically prints combinations of sixteen pages at a time (16, 32, 48, 64 pages), it is quite likely that a half page of text will be cut from somewhere in the original manuscript. Why? Publishers will ask if the "extra" half page of text is worth the cost of the additional fifteen and a half empty pages. All those empty pages will have a negative psychologicial effect of the reader.

Other Graphic Techniques

Among graphic devices not explained or demonstrated in Figures 3 through 5 are *lines* (called "rules"), *borders*, *boxes*, *tint blocks* and *screens*, and *display type*. *"White space"* is a term used for lack of any print. All can be used effectively in design.

Short rules can be used to separate major portions of the text. Rules should be used sparingly since they usually signal abrupt or massive shifts in the content of a text. Such shifts are better signaled by other means, such as headings, subheads, or extra space between lines.

Decorative borders tend to be fancier in design than rules, which are, of course, simply straight lines. Borders almost always are purely decorative in style; thus, they perform little function for the reader other than to attract attention. If they are too decorative, they distract from the text or illustration which they surround rather than lead readers into it. They should also be used sparingly.

Rules

Borders

Boxes

The box is like a frame surrounding a portion of the text, as seen in this example.

Screened block

This is a screened box; the screen is gray.

Tint block

The name *tint block* is given to the screened block when the screen is printed in some color other than black.

White space

Text typeface	Display typeface
Folio Light	Firenze
Helvetica	Chisel
Tiffany	Outline
Times Roman	Honda
Souvenir Light	Hogarth
Caslon	*Brush Script*
Optima	RODEO
Americana	Parisian

Figure 6. Various typestyles

BOOK COVERS SHOULD BE

Attractive
Sturdy
Representative of the content of the book

White space can serve to break the visual monotony of straight text, usually as effectively as rules and borders. A certain amount of white space can effectively surround type or illustration, but too much can be undesirable. White space should never be trapped on a page by unintentionally surrounding it with type or illustration. Such an error in design is most likely to occur if, by thinking of single pages rather than of facing pages, a "hole" is left in the second column of a left-hand page or in the first column of a right-hand page. Extensive "blocks" of white space should appear only at one or another of the edges of a double-page spread, and thus should never exist simply by accident or neglect on the part of the designer.

Boxes are a combination of vertical and horizontal rules that surround an illustration or a block of type to set it apart from the rest of the material on a page. Generally speaking, the rules used in a box should be no heavier than the type or the lines in a drawing or other illustration that the box surrounds. The best advice is to use fine rules rather than heavy ones. Very heavy rules, of course, are used for death notices.

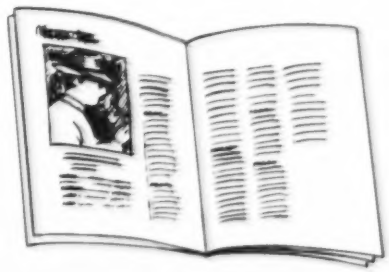
Tint blocks and *screened blocks* are also graphic devices through which certain passages of type or illustrations can be emphasized. They require offset printing or expensive engravings, however. Screens appear as solidly grey rectangular backgrounds "behind" the black type. Tint blocks are screens printed in some color other than black. Black that is screened—that is, printed only to a fraction of its full value—appears as one of several shades of grey, depending upon the percentage of screening specified.

Display type tends to be more elaborate than regular text typefaces, an exaggeration of a text typeface. Display type is used on book covers and for very large headings in advertisements, *but only for a few words*. It is often set apart by extra spacing. Generally, the main purpose of display type is to attract attention. It should never be used for text, for it tends to be difficult or distracting to read, especially in small type sizes. Figure 6 offers several examples of text typefaces and several display typefaces.

Illustrations in Design

Nowhere is a novice page designer so likely to violate a sense of proportion as in the use of illustrations or photographs, a fact which calls for a special note on cropping and placement.

Illustrations, especially photographs, tend to draw your eye rather quickly because they appear darker than type on the printed page. Thus, page designers should make sure that the illustrations they use have been well "cropped." That is, excess areas near the edge, or the portions that are not essential to the purpose of the illustration, should be cut off or "cropped." The resulting rectangle should then be enlarged or reduced in size on the page, depending on its use and importance within the text and in due proportion to the size of the page on which it



Uncropped photo

Cropped photo

appears. Unless an illustration covers a full page, it should probably be placed at the top or the bottom of the page and at an outside margin—left for a left-hand page, right for a right-hand page. Many exceptions to that advice have been successful, however.

One final note on the use of illustrations: If the subject is a person or an animal looking to one side or the other, the illustration should be placed so that the subject will look toward the center of a double-page spread, into the text rather than off the page.

Uses of Color and Covers

With one small exception (tint blocks as a graphic device), this chapter has assumed print production through black ink on white paper. The use of colored ink offers exciting advantages in producing printed materials.

Full-color photographs generally are far more attractive and natural to the eye than most black-and-white photographs. Certain dark-colored inks can be used in typography to highlight important points or set titles, headings, subheads.

Why, then, is there such disproportionate use of black-on-white? Simply because color printing is *always* more expensive than black-on-white. Not just more expensive, but at least four or five times as expensive for most printed pieces with low "press runs."

The job of the designer is made simultaneously easier and more complicated by the use of color—easier in the sense that many concepts are clarified more easily if color is available (almost all printed pieces gain in attractiveness with judicious use of color), more complicated in the sense that color complicates the design process for the designer must make decisions not only in terms of spatial arrangement and type specification but also in terms of the effects created by color.

Generally, if a publication is to be made up of prose passages (straight text), color is not only a waste of money, but it will probably distract the reader. On the other hand, if a publication is to be heavy with illustrations that would benefit the reader by providing an extra avenue to understanding, color might be worth its cost.

One caution: Colored stock (paper) is rarely useful in printing pieces larger than small brochures or advertisements. Certain colored papers do not contrast sharply enough with printer's ink, and most colored papers are distracting to the prolonged attention the reader must bring to a page.

Which brings us at last to covers. They, too, are primarily the province of designers. The cover of a publication is often the primary factor which determines whether or not a potential reader will open a book to see what is inside. Beginners in graphic design are likely to tend to extremes in cover design. That is, they will either ignore the cover and make it very dull and uninviting, or they will go wild with color and

decoration in an attempt to draw a potential reader's attention at sacrifice of good taste and balance. Both extremes should be avoided!

Physically, covers should be sturdy, for they protect the content pages against the outside world. Esthetically, they should be attractive and pleasing. Above all, they should be representative of the pages they enclose; their design should be as appropriate as possible to the tone and content of the book they cover. Here is where colored stock may be useful.

Standard Practices

Certain practices in design are standard among publishers. Here is a list of some of those conventions followed in most European-language publications:

Right-hand pages are given odd numbers, left-hand even numbers.

Chapters in books almost always begin on right-hand pages, unless there is a good reason not to do so. In this book, this practice has not always been followed, so that the double-page spread could be limited to one topic.

Books carry "front matter," which includes any or all such information as: 1) the name and address of the publisher, 2) notice of copyright ownership and date, 3) indexing and cataloging information for library storage and acquisition, 4) editorial acknowledgments of special contributions made to the development of the volume, including thanks for permission to reprint specific copyrighted passages, if any, used within the volume, 5) a foreword or preface or introduction recounting the reasons the volume was written or its special characteristics or origins, 6) a title page (including the author's or volume editor's name), and 7) a table of contents listing chapter titles and the number of the page on which each chapter begins.

Reference lists of materials from which articles or chapters have used passages or ideas normally appear at the ends of chapters, or sometimes all together at the end of an entire book. References are usually keyed to the lists of references at the ends of articles, chapters, or volumes.

Bibliographies are similar to reference lists except that they refer to materials the author has found pertinent, or that readers will find helpful in understanding the text as potential sources of further information on given topics.

PRODUCTION

Once reading materials have been written, edited, and incorporated into a design, decisions about their production (which includes printing, binding, and trimming) are primarily economic. How can the greatest number of potential readers of a particular piece be provided with a product of appropriate quality at the least expense?

Economic Curve of Print Production

If you are a writer and you count your own time and talent as free, the cheapest form of

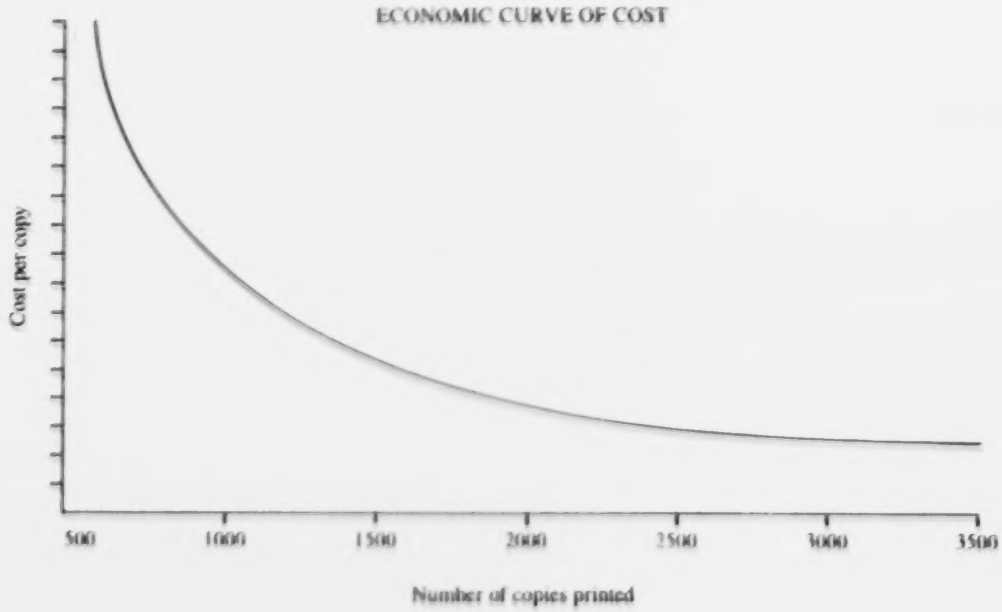


Figure 7. Economic curve of cost

publishing is the writing of your own private thoughts in a diary not intended to be read by anyone else.

The moment you recognize the need for a second copy, your thinking enters the economic curve of print production. Briefly stated, the curve shows that the greater the number of copies you produce of a printed work the less expensive each copy becomes. Certain expenses are paid only once: typesetting and the preparation of engravings or plates for printing. Other production expenses are variable, usually depending on the number of copies to be printed: labor and time for the operation of a press plus the amount of paper and ink required for the press run.

If you print only two copies, the one-time costs will be divided equally between the two copies. If you print two hundred, those one-time costs will be spread over two hundred copies and amount to a much smaller percentage of the cost of each copy. The curve begins to drop dramatically as the number of copies printed per press run increases (see Figure 7). This drop of the cost curve comes not only from the distribution of one-time costs over ever-increasing numbers of copies, but also through the economics of purchasing greater quantities of ink and paper and of keeping a printing press running continuously for longer periods of time once it has been set in motion. Thus it is that a press run of one million books costs drastically less *per copy* than a press run of only one thousand, and a press run of one thousand costs much less *per copy* than a press run of only one hundred. Increasing press runs becomes extravagant and wasteful only when far more copies are printed than will be needed, and must be discarded.

Keeping the cost curve in mind, let us look at the basic steps in any process of reproduction of pieces intended for reading.

Selection of Physical Materials

In most print reproduction, the question of physical materials comes down to selecting two items: paper and ink. Often, cover stock is different in several ways (heavier, glossier, sturdier) from text stock, the paper used for the pages between the covers. Sometimes cover and text stock are the same, as in most newspapers, and many booklets and technical reports. (Text stock tends to be less expensive than cover stock.)

At the same time, in preparing reading matter in remote rural areas, it is important to recognize that any materials that can be worked into a smooth, flat surface have served the role served by paper. Likewise, counterparts of ink have been made of berry juice, chalk, various dyes, charcoal – in short, any material capable of leaving a lasting physical impression on a smooth surface. Local unavailability of paper-and-ink press technology does not preclude the reproduction of reading matter. Indeed, most literacy trainers advocate much personal writing of individual reading materials by those learning to read, in diaries, personal journals, notes, records of events and transactions, stories, letters intended primarily to be read by the person who writes them or by close associates, family members, or neighbors. Such writing can be accomplished quite successfully in the absence of paper-and-ink technology, utilizing whatever physical materials are close at hand.

What questions do you ask in selecting paper and ink for a specific piece to be printed? Some are: How long do you want the finished product to last? Do you expect many readers to handle each copy of the finished product, or few readers? Do you want the paper to remain as white as it is the day it comes off the press, the ink as dark? How will heat, humidity, and quality of air affect various papers and inks while the finished product is being shipped, used, and stored, whether in warehouses, homes, schools, offices, factories, or libraries? How opaque must the paper be for your purposes? (Virtually all papers allow some degree of light to pass through, and certain papers are translucent enough that print from the following page or two shows through to the page you are at a particular moment reading.) How heavy should the paper be, how smooth or textured its surface? How much does each particular choice of paper or ink cost, and what effect will that cost have on pricing the finished product and thus making it more or less available to greater or fewer numbers of the intended readership? Finally, how important is each of these concerns to you in relationship to the others, given the particular piece to be

PAPER

It is important to use a good quality of paper when printing books for new readers. Some books printed for this group are produced on poor quality newsprint. Although all newsprint is not bad, its quality varies greatly. Certain types of newsprint tear easily; in others, the inks smears, making the book look dirty and the print blurred. In contrast, other types of newsprint are of good quality; they are reasonably priced and at the same time are suitable for printing text and illustrations. It is also important not to use old and yellowish paper when printing books for new readers.

Harbans Bhola, 1981

reproduced, and what is actually available to you?

How do such technical questions translate into practical application?

Newsprint is the paper used for most newspapers. It is one of the cheapest of papers, both in quality and price. It is not very durable, not very attractive. It sometimes makes reading a bit difficult because of the drab hue, unevenness, and porous nature of its surface. It accepts ink quickly and easily, but the ink itself tends to smudge easily under the reader's touch.

With all its disadvantages, why is it so widely used? Consider the nature and purposes of a newspaper. Durability and attractiveness is secondary to its content and its expected life as a publication. A newspaper is produced as fast and inexpensively as possible.

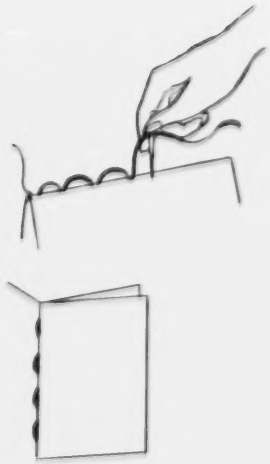
Would you use similar materials to reproduce a classic piece of literature that you intend to keep in libraries for use by generations of scholars? Certainly not, and for obvious reasons. As a result, your choices of paper and ink for the classic volume would try to guarantee greater durability and attractiveness than your choices for a newspaper. And, the comparable unit cost of the finished product would be higher.

Choices of paper and ink are often limited in countries with great numbers of adult post-literates, partly because of historical circumstance and partly because of great demand for paper. In every case, the most appropriate materials available should be used.

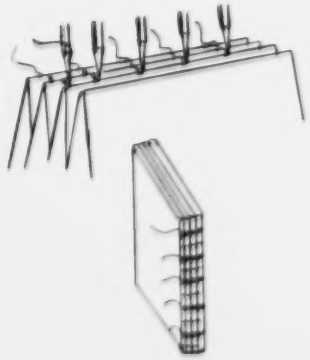
Binding and Trimming

As we have seen, most steps in the process of graphic reproduction of reading materials offer wide choices of specific technique, cost, and effectiveness. Binding – the process of gathering pages and fastening them together into books and pamphlets or whatever – is no exception. Sheets of paper can be sewn, stapled, or glued together. Sewing can be as simple a process as the use of a hand-held needle and thread, or as sophisticated as the so-called Smythe binding used in the finest of volumes and by some of the

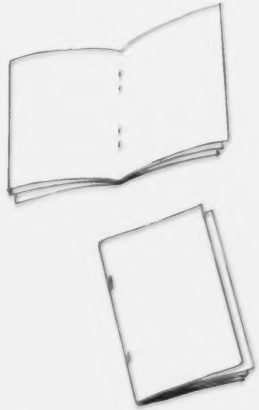
SEVERAL TYPES OF BINDING



Needle and thread



Smythe binding



Staples or two-pronged "rivets"

most expensive publishers in the world. Metal fasteners need be only staples or two-pronged "rivets" inserted through holes in the paper, or they can be staples inserted at high speed by mechanical "saddle-wire stitchers." In recent years, hand-operated plastic binders have come on the market inexpensively enough to be purchased for staff use in very small business offices or by individuals working in their homes.

Generally, in choosing a binding technique, you must know what you can afford. Beyond that rather obvious consideration, you should assess a particular binding's attractiveness and durability. And – a point often overlooked in planning – you should ask whether or not it is important that the finished printed piece lie open on its own. A detailed manual for the operation or repair of a piece of equipment, for instance, should certainly lie flat when open. Otherwise, the mechanic trying to repair the equipment while referring to the manual will be constantly wishing for a third hand to hold the book open. A story, however, is probably going to be read for its own sake and while the reader is doing nothing else at the same time. We can assume that the reader will have at least one hand free at all times to hold its pages open. Thus, it is not crucial that the binding of the storybook allow it to life flat.

Trimming usually takes place once all pages have been assembled in proper order for each single copy of the printed piece. For larger units the pages are trimmed after the separate sheets of paper that make them up have been collated and folded. Unless you have a large trimmer available, a machine powerful enough to make a single, sharp cut along the edges of every page in one complete copy of the piece, trimming can produce untidier results than simply allowing the collated pages to lie as folded, somewhat unevenly on top of each other. The reader can cut the pages as they are read.

In all these processes, labor is a most important cost. If labor is inexpensive and available, some modern equipment, which was invented to save tedious labor and labor costs, will not be necessary. Volunteers who are willing to staple a small book because of the service they are giving to others will bind a book almost as well as an expensive machine. This is especially true if the press run – the number of copies made – is not too large.

Nothing succeeds like success.
– Alexander Dumas

4 How Successful Are Our Materials?

It is desirable to examine, critically, every product which is produced for new literates, to make certain that we are not wasting their time or ours. It is easy to write and publish materials which are so difficult, or so unattractive, that they will not be read. This can have detrimental results on learners. They will soon lose interest in reading if they cannot comprehend, or do not find satisfaction in, the materials which they are expected to read.

When a mother looks at her firstborn, she finds it difficult to find any faults. The baby she has produced seems quite perfect to her. An outsider might see that the child is not so perfect, but the emotional involvement of a parent makes it difficult to see the real baby. This is true of most parents as a child grows older.

Another way of saying that emotion clouds the evaluation process is the familiar aphorism, "Love is blind." We all have a blind spot when we are close to someone, and often when we are close to something we have had a hand in creating.

One way to evaluate a product is to have someone else, who is not emotionally involved, help with the evaluating. If this is not practical, we must try to be as objective as possible as we examine what we have produced. As a program develops, the evaluations obtained on early products should be used to develop the newer ones. Profit from mistakes!

Different kinds of materials must, of course, be evaluated differently. A notice hung on a tree, or written on a wall, is not the same as a newspaper or a pamphlet, or a book. Each is meant to do a specific task. All of them, however, are designed to communicate something. How well they succeed is the big question before us as we evaluate what we have produced.

Following are some questions to ask about materials which are produced for new literates. If possible, ask a sampling of new readers some of these questions. Perhaps you will be surprised by their answers, especially if they are completely honest. Do not ask new readers the questions as they appear on these pages, but elicit information in as natural and conversational a setting as possible. Users are often the best evaluators.

Different questions must be asked for various kinds of materials. We suggest evaluative questions for three kinds: hand-lettered notices,

community newspapers, and books. Specific standards are not suggested, for these are often available in greater detail in technical manuals, and are beyond the scope of these remarks. In addition, the resources available to the producer will dictate, to a degree, the complexity of the materials produced. Answers to these questions will help you to improve the quality of future products, and to improve readers' use and enjoyment of their new skill.

I. *Hand-lettered Notices*

1. Is the lettering clear and readable?
2. Are the notices displayed attractively?
3. Is the language natural?
4. Are the notices displayed in places where they will be seen by as many readers as possible?
5. Are the notices about subjects which are of interest to the readers?
6. Do the items mention names, and provide useful personal news?
7. Are the notices changed frequently, so that there are new things to read?
8. Are the notices varied in content and style?
9. Do the readers discuss the ideas contained in the notices with each other?
10. Are the readers' lives affected by the materials?
11. Are the readers encouraged to write, on occasion, as a result of reading the notices?

II. *Community Newspapers*

Many of the questions asked about simple notices are appropriate when applied to community newspapers. Here are some additional questions to ask about the newspapers which have been developed for reading in a community beyond those asked about hand-lettered notices.

1. If the newspaper is for sale, do people want to buy it?
2. Are local merchants interested in buying advertising space?
3. Is there a wider audience, outside the community itself, which might be interested in reading the news?
4. How can the delivery system be improved?

Unfortunately many newspapers and journals publish only one or two issues, and then fail. In order to prevent such failure and to promote continued publication, it might be useful to find answers to the following business questions.

1. If the newspaper is not supported by purchasers and advertisers, is the funding for the cost of production likely to continue?
2. What should be done to build financial support?
3. Are bids for printing and paper obtained from the best competitive sources of supply?

III. *Books*

Books are expensive, and should be chosen with care. If a book serves a community need, and provides information which many individuals will read, it is a better investment than an equally expensive book which will be read by only one or two people. This is especially true if funds are limited.

Reading serves many purposes, however, and the influence of a book on the life of a reader is unpredictable. For this reason, a wide range of books in a public collection or library is desirable. It is less costly to publish large editions of one book than small editions of a variety of publications, but new readers should not be limited to only a few books. While it is desirable for a person to own a personal library, for new readers it is more important that they be exposed to much reading material, so that they will develop their reading ability to the fullest.

Books are different from notices and newspapers. They have more permanence, are longer, more complex, and require greater attention on the part of the reader. For these reasons, a book is a more formidable challenge to the new reader, and one which will sometimes be avoided as too difficult a task. It is probably best for the first few books to be short, simple, and satisfying.

A newly literate person should be able to succeed in reading. The questions below are based on that premise. Obviously, some of the basic questions related to notices and newspapers also apply.

1. Does the book's appearance lead to pride on the part of the reader, or owner?
2. Is the vocabulary appropriate for the audience?
3. Are complex words explained and defined in context whenever possible?
4. Are sentence length, structure and complexity simple enough for new readers?
5. Are directions clear?
6. Is the type-size large enough?
7. Are margins adequate, and the overall page design interesting?
8. Does the book include useful illustrations?
9. Is the cover likely to become easily soiled with use?
10. Will the binding hold up after several people have read the book?
11. How can the book be distributed and sold, if it is for sale?

12. If the book is sold, is the price reasonable?

The evaluation of reading materials for new literates is a complex task, but it is a necessary one. There is evidence to show that the skills of literacy can easily be lost if they are not used. Appropriate reading materials of many kinds can prevent this loss, build upon the skills learned, and help to improve both the individual and society by adding usable knowledge, changing understandings, and by providing enjoyment which was not accessible before.

Finally, here are seven general questions which apply to many different kinds of materials. If the answer to each question is an unqualified "yes," you are probably on the right track.

1. Is the material fresh, enjoyable to read, and of interest to the reader?
2. Does it present up-to-date, useful information?
3. Does it use language in a natural way?
4. Does it lead to further reading and writing activities?
5. Is it attractive in general appearance?
6. Is there appropriate repetition, so that the reader gets practice?
7. Most important, ARE THE MATERIALS BEING READ?